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ABSTRACT

This theme issue of "InSEA News" is about children's art exhibitions and their cultural and educational contexts. The authors, from Canada, Australia, the United States, and Scotland, offer a variety of viewpoints about why, where, when, and how children's art exhibitions should be displayed. Issues discussed include who designs the exhibitions, for which audiences, what are the intentions and values associated with exhibitions of children's art, and do these exhibitions tell more about teachers' influences or students' creations? Articles in the journal are: "Exhibits, Exhibitions, and Exhibitionism" (Nancy Lambert); "Children's Art Exhibitions and Exchanges: Assessing the Impact" (Barbara Piscatelli); "Art Exhibits by Children for Children" (Robert Sabol); and "National Exhibition of Art and Design in Schools" (Stuart Macdonald). (BT)

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Children's Art Exhibitions

InSEA News; v4 n1 1997

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InSEA is the International Non-Governmental World Organization for Education through Art in Consultive Relations with UNESCO

VOLUME 4, NUMBER 1, 1997

Editorial : Gilbert Clark

InSEA NEWS

President's Report : Kit Grauer

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DON'T MISS THE GLASCOW, SCOTLAND, CONGRESS

InSEA

EDITORIAL , 3/4

Gilbert Clark, Bloomington, Indiana, USA

INSEA NEWS

Volume 3, Number 4, 1997

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Authors are encouraged to submit photographs or art work with all manuscripts.

Forthcoming Themes:
July: Technology
September: International Cooperation Projects
November: Political Ramifications of Teaching

As a new editor of **InSEA News**, I want to invite contributions from as many members, from as many places, as possible. This newsletter is a primary means of communication among all InSEA members and it will fulfill this function best if as many of you as possible contribute. These can be manuscripts about art education, that will be of interest to other members, announcements of up-coming meetings, news about members and their activities, or art conferences and displays, etc..

I can be reached by mail at
Gilbert Clark, Editor , **InSEA News**
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or electronically at clarkgil@indiana.edu and look forward to hearing from many readers. This journal is for sharing concerns, ideas, issues, problems, and news among InSEA members. I invite **all** manuscripts and program announcements to be submitted as papers, with illustrations, typed, double-spaced, and in English, with a copy on disc. This will help to get issues out quickly and effectively . I reserve the right to edit all manuscripts, as needed, for publication. There are a few caveats I need to add. I work with a Power Macintosh and would appreciate it if this is kept in mind when sending contributions. Images—desired for almost all documents—can be sent as photos or as discs. Contributors are asked to include references for all citations as appropriate.

Getting started on this issue has been a learning experience. I have had to review the available manuscripts, learn new computer programs, wrestle with translating documents, learn to lay out columns and spaces , try to get illustrations translated into electronic media, and so on. I want to thank my co-editor, LiFen Lu, for help with these problems, encouragement during the process, and acknowledge her assistance in getting this issue out, almost on time.

This issue of **InSEA News** is about children's art exhibitions and their cultural and educational contexts. The authors, from Canada, Australia, United States, and Scotland, offer a variety of viewpoints about why, where, when, and how children's art exhibitions should be displayed. Issues such as, who designs the exhibitions, for which audiences, what are intentions and values associated with exhibitions of children's art, and do these exhibitions tell more about teachers' influences or students' creations. These issues, and others, provide thought-provoking concerns for art educators throughout the world.

The theme for the September issue of **InSEA News** is technology. This topic is effecting all of you in some ways and readers would like to hear from you about how technology is helping—or hindering—your effectiveness as a teacher, artist, or communicator. I invite articles and announcements **as quickly as possible** for that issue.

Themes for the following two issues will be International Cooperation Projects, in December, and Political Ramifications of Teaching, in March. I will announce other themes following an Editorial Board meeting in Glascow, Scotland at the regional InSEA meeting. Thse themes are defined broadly in order to invite discussion of all aspects of the topics. The function of this journal is to stimulate debate—even argument—about themes that effect us all. I invite controversial or dissident contributions as openly as advocacy statements or tales of succes.

President's Report

Kit Grauer
Victoria, British Columbia, Canada

The National Art Education Association Conference in March in New Orleans was site of the most recent InSEA executive meeting. The close association InSEA with NAEA was evident in NAEA's Fiftieth Anniversary year. Both InSEA and NAEA originally grew out of a need by art educators, nationally and internationally, to come together in organizations and give voice to the importance of education in and through art. Both organizations had the same founding president, **Edwin Ziegfeld.** More recently, **Elliot Eisner** served separate terms as President of both InSEA and NAEA. This link has remained strong with current Executive and World Council members of InSEA who are art educators and active NAEA members.

We are extremely pleased that NAEA Fellow and USSEA Ziegfeld Award recipient, **Gilbert Clark,** has agreed to join the InSEA Executive as Director of Publications and Editor of InSEA News. Current InSEA North American World Councilors include: **Enid Zimmerman, Mary Stokrocki, Annie Smith** and **Maryl Fletcher de Jong**. The new presidents of the United States Society for Education through Art (USSEA), **Prabha Sahasrabudhe,** and the Canadian Society for Education through Art (CSEA) **Judy Freedman,** are also ex officio members of the InSEA World Council as alternating North American Regional Chairs.

The United States Society of Education through Art (USSEA) hosts an International lunch each year at NAEA. This year's luncheon provided a meeting place for InSEA, USSEA, CSEA, and NAEA members to learn more about each other and our respective organizations. One highlight of the luncheon was USSEA presentation of Ziegfeld Awards to art educators who have made outstanding contributions to art education. This years awards were given to **Gilbert Clark** and **Ann Cheng-Shiang Kuo,** both active InSEA members and worthy recipients of this honor. Dr. Clark was also the luncheon speaker.

InSEA executive meetings revolved around business and planning InSEA programs, activities, and events. We were joined by Asian World Councilors, **Ann Kuo** and **Chai-Woo Ro** and former president **Ana Mae Barbosa**. **Maryl Fletcher de Jong** was unable to be with us due to health problems; we trust she soon will be well and able to join her colleagues at future InSEA events.

I am pleased to report that InSEA continues to be solvent and that membership is representative of art educators in all regions of the world. We are concerned, however, with increasing and expanding the membership of InSEA; much of our discussions centered around ways to strengthen our affiliation with UNESCO and other art and arts education associations with a global perspective. Vice Presidents **Andrea Karpati** and **Doug Boughton** have been working on initiatives that we hope will meet this goal. Membership is a major responsibility of our joint Secretary/Treasurers, **Peter Hermans** and **Diederik Schonau,** who are developing plans and procedures to new memberships.

Another major focus was congress proposals and planning; a report from **Stuart MacDonald** about the InSEA Congress, to be held in Glascow and cochaired by Vice President **John Steers**. This congress is exceedingly well organized and the venue and events are shaping up as an InSEA meeting not to be missed. The conference program includes over 150 different presentations at the research and regular programs, plus exhibitions, a hands-on art experience, and social events and optional tours. Stuart gave two well received presentations about the InSEA European Regional Congress during the NAEA program.

Other conference proposals discussed by the executive were an Asian Regional Congress in Tokyo, in August of 1998, and World Congress plans for Brisbane, in 1999. Both events will be discussed at the World Council meeting in July and presentations to the General Assembly at the Glasgow European Regional Congress.

The InSEA General Assembly is held every three years during each World Congress. Due to unusual cancellation of the 1996 World Congress, the General Assembly was rescheduled with the European Regional Conference in July. This will also be the first time new World Council members will meet as a group since their election. World Councilors have been sent an agenda for our meeting, prior to the Research pre-conference. All InSEA members are encouraged to attend the General Assembly scheduled during the regular conference. The agenda will include an introduction of the current World Council and Executive, President's report, Past President's report, presentation and announcement of the Sir Herbert Read Award, Mahmoud El-Bassiounny Awards, and recognition of InSEA founding members; ratification of proposed InSEA Constitutional changes and resolutions proposed by World Council or membership, and announcement of future InSEA Conferences.

I look forward to bringing a proactive and positive report to the Society in July and the chance to participate with many of you in the European Regional Congress events. Your views on the organization and direction of InSEA are always welcome. Please contact me directly or convey your thoughts to Executive or World Council members from your region. The strength of InSEA is your commitment to art education. Please make your voice heard.

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InSEA

Exhibits, Exhibitions, & Exhibitionism

Nancy Lambert, Montreal, Canada

A child makes an object. A teacher selects that child-made object for an exhibit. Society makes a group of teacher-chosen, child-made objects into an exhibition. Culture can make those into exhibitionistic events detrimental to the well-being and flourishing of the lives they are supposed to promote.

For different reasons, children's art exhibitions are sometimes decried by art educators. Dalton (1997) addresses exhibitions used to promote peace, end wars, support causes and questions the art educational ethics. Smith, in a commentary on irrelevance, describes how disturbed he becomes when exhibitions confront him with superficial trivializations of whatever art is current and recipe DBAE-isms such as Van Gogh in yarn. In the first case, exhibitions are decried because they contribute to confusion between roles of therapists and politicians; in the second case, exhibitions of another kind are decried because they contain examples of children's art that are travesties.

Exhibitions, however, are part of our professional landscape. They offer opportunities to showcase works, give concrete evidence that art education as outlined by our ancestors, and handed down to us in discourse and practice, is being carried forward with engagement and grace. They are part and parcel of our ideological world and useful as such. We find that no less than the intellectual father of InSEA, Sir Herbert Read's, philosophical discourse was greatly influenced by exposure to children's art exhibitions. Martin (1991) tells us a series of Read's essays between 1930 and 1938 and prior to publication of *Education Through Art*, were based upon his "reviews of children's art exhibitions and books related to the psychology and teaching of art" (p. 136). Exhibitions from Marion Richardson's classes provided foundations on which Read built an ideology strong enough to give birth to organizations of art teachers around the world and, significantly, to InSEA.

Children's art exhibitions provide interesting problems and most professional organizations of art educators regularly debate the ethics of exhibitions and competitions of children's art. Many, like the Canadian Society for Education through Art, encourage exhibitions while discouraging competitions on the grounds that they tend to ignore basic pedagogical principles. I became aware of art education's ambivalence toward the issue when, as editor of the world directory of children's' art collection, I tried to discover why there was a lack of response to repeated letters sent to national art educators' groups. Having tracked down collections (and their collectors) in bibliographical searches, there was no response to my invitation to join a new group of curators of children's art in the larger community art educators. Living in isolation from European art educators, I did not know that many art teachers and others object to the idea of children's art being displayed like adult art. For some groups of art education professionals, exhibiting children's art is tantamount to extravagant behavior designed to draw attention to oneself, exhibitionism.

Is it possible that this is what we are collectively involved in, such unseemly, undignified behaviour completely out of keeping with our social and cultural mandate? Before I address this question I would like to tell you a morality tale:

> We decided to throw a party and invited all our best friends. Since we hadn't been together for a long time everyone came from near and fay, from rich and powerful countries and poor and powerless countries, bringing samples of their best work. The party was a marvelous success; it was a time of rejoicing and merry-making. The admirable work of guests, 4000 pieces in all, were exhibited throughout banquet halls and corridors for all to see. When the party ended and we were putting our house back in order, a sudden pall came over us. Three art works displayed in banquet halls had been stolen! We rapidly went through our lists to find whose work was stolen. We found that those works had been brought by some of the poorest guests at the party. The party was ruined. Despite our sorrow, there was nothing we could do to get back the stolen works. Some said that, considering the number of guests, it was a miracle there had not been more thievery, but most of us felt ashamed.

My next surprise was to learn that this state of affairs was accepted by everyone, that it was considered the way it <u>should</u> be. While appreciating the trust that so many other art educators, unknown and faraway, had placed in us, I could only be perplexed by a situation in which the works of children are appropriated by an art teacher in a public place. A question came to my mind, since the art work means so little to a child, is it not a good thing that someone had the presence of mind to make something of it? It is an art teacher's duty to show how valuable the art work is. This clearly fits our definition of exhibitionism, extravagant behaviour designed to draw attention to oneself. In defense of our behaviour, some might ask, is it necessarily wrong? Art education in the educational community is continually under attack. If we didn't have children's art to remind people outside artrooms of all the good we are doing, might they not forget about us altogether?

Indeed, one reason for the great success of children's art exhibitions is that any group of people, without paying the fees of publicity geniuses or earning public recognition on their own merit, can attract the attention of the public by being associated with such an event. In this respect, art educators are in a privileged position because they can legitimately claim that exhibitions are part of their work. With the privilege, however, comes concomitant responsibility.

How is it, for example, that a drawing made by an eight year old, mounted and sent to an exhibition, can somehow change in status and become open to description as exhibitionistic? What is it about exhibitions that Dalton and Smith describe, and art teacher's associations try to prevent, that is different from exhibitions in school corridors or the ones displaying Marion Richardson's work?

Children make art objects as a natural activity. These art objects are made for inherently personal reasons, to satisfy basic needs, to succeed in "making special" the life-world of childhood. With the term <u>child art</u>, however (which conjures up specific images generally associated with childhood), we are confronted with linguistic inventions: the first part names a stage of human devel-

opment; the second names a particular kind of human achievement. It is left to outsiders to make links between the two.

Our field has agreed that child-made objects are of intrinsic value because of intimate and natural relationships they share with being. We also understand that art objects are always of interest more to others around a child than to the child him/herself. The child is, at the beginning, the art object. A piece of chalk held in a fist is part of the four year old child just as the wobbly line showing the back of a camel seen that day at the zoo is where the child is at that moment. Merleau-Ponty expresses this primordial togetherness between a young child and his/her representation by describing the child as a gaze turned toward the world where there is no break. Children cannot conceive of themselves as being other than in the world. The primordial separation between a child and the world have not, as yet, taken place. The child is in a state of fusion. Horner (1986) based his description of this stage of infant art on Winnicott's concept of transitional objects and later (1987, 1988) showed how the integration of that mode of experience pre-figures adult art and the art education pedagogical dialogue.

This particular understanding of an art teacher enables us to accept that adult gaze upon a child-made object can contain all the carefulness required to carry on the pedagogical process. At this point, a child-made object becomes an exhibit. It is because an adult has placed natural behaviours into a category usually reserved for quite other kinds of more mature human activities. The exhibit, then, is an adult construct. It is always a parent who initiates taping school art to their refrigerator door. A teacher chooses samples of the day's art production to display on the classroom bulletin board. At this level, the exhibit serves an educational function. For both parent and teacher, display of the work enables it to reflect back to the child qualities of the world when he/she was doing the work, and the child in turn interprets the grasp and learns about art and being an artist: the creative process is perpetuated. Exhibit of the child's work on the refrigerator door, or the classroom bulletin board, enables adults to imaginatively enter into the work and participate in the intellectual problems the child confronts and sometimes solves, the sensuous world which is represented, symbolized, expressed. Through exhibits, the pedagogical dialogue is thus perpetuated.

Now, back to our exhibition. An announcement of the exhibition was placed in this newsletter and one day we discovered that a mountain of travel-worn parcels and packages had miraculously arrived at our headquarters. They were opened with ceremony and humility. We carefully peeled away the outer layers of cardboard eager to get to the center, where finely arranged art works, sometimes wrapped in hand-sewn pouches of cotton or placed between thin sheets of tissue paper, seemed to sleep. It was like the fairy tale of Sleeping Beauty. Opening each package was a ritual for our group of art educators.

With scrupulous care, we prepared the exhibition: original packaging was stored to enable the work to be sent back in the form in which it had arrived; inventories were made; identification and complete contextual information as possible was prepared for each exhibit; the works were mounted on cardboard backings with their identifications and titles. They were organized according to

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countries from where they came.

This was done during one of Montreal's famous heat waves, in unair-conditioned empty classrooms of the Montreal school board. It was for all of us (we still comment upon it when we cross paths at conferences) a curiously joyful experience. There was something vaguely surrealistic and bigger than life about handling and preparing all 4000 fine pieces of children's art work. Why did we, despite the tediousness and the thanklessness of the task, become so engaged in putting together this exhibition during our summer vacations?

The question of value emerges and here, in unpacking the art work, we find prefigured all four forms of value. Intrinsic value, which is basic and upon which the other three can be defined, lies in the value we give to the work a child does, because the child's undivided experience of the world is the source of the work; instrumental value is evidence that art works are means by which art educators directly participate in and contribute to our InSEA World Congress; inherent value lies in our contemplation, experience, and awareness of the art works as they were being unpacked and admired by delegates, since this awareness is intrinsically valuable; the art works have instrumental value because they became part of an InSEA Congress which is itself intrinsically valuable.

An exhibition can be the natural result of adults caring for children and wanting to learn more about their charges to help refine their sensibilities. It also can become so removed from sources of art works that it becomes simply exhibitionism. Therefore, the problem resides not necessarily in the purposes of adult exhibitors but rather in cultural situations which will not allow a child's primordial link with being to become the subject of our gaze.

Dalton's encounter with exhibitionism confronted us with ethics of the situation and he questioned whether our common practices and traditional codes are sufficient to prevent an overstepping of our social mandate. Applied ethics could help identify the principal substantive and structural questions as they arise. With reference to our subject, unless there is a proximity to sources being discussed, moral virtue and virtuous action cannot be addressed in the context of children's art exhibitions, because there is no way of knowing who did what to whom to get the art work. Just as children's art does not stand on its own, neither does an exhibit just happen. The step between happening and becoming an exhibit is, as we have seen, the crucial one for any discussion of ethics in relation with children's art exhibitions.

Smith's encounter with exhibitionism took place (not accidentally) in an art gallery. That sacrosanct haven of adult art markets where culturally received artifacts are blessed and received into a community is commensurate with felt marker Rousseaus and yarn Van Goghs. Except that marker drawings and yarn collages are neither blessed nor received. Children cannot be recognized for themselves and their work cannot become part of a cultural community as a form of cultural consumer good. By comparing dynamics of this situation with dynamics of the archetypal children's art exhibition as was given at the beginning of this paper, we see that the pyramid is now standing on its apex; what is at the top is the ambiant culture and the child is at the bottom. Culture chooses good art. Society translates good art into materials that children can handle. Teachers tell children how to use materials and what to make. Children make bad imitations of good art. The child is invisible.

Permit me a final anecdote. My ambivalence with regards the giant InSEA exhibition has been resolved. I came to terms with the necessity of exhibition-ism and even accepted that three art works, while in my care, were lost. Then, in mid-winter-while visiting my aging mother, an artist-teacher during the 1940s and 50s, I remembered she had promised to visit the InSEA exhibition I had worked so hard on and talked about at such length. She had told me she planned to take the long ride into the city on the bus just to see the exhibition. "Well, how did you like it?," I asked her. There was a hesitation. "I hoped you wouldn't ask, dear, because I didn't. All I could see was the work of art teachers. It was very nice but that was not what I wanted to see. I wanted to see the work of children. I only saw one or two good pieces. One, for example, was torn out of a scribbler and showed a pencil drawing of some people behind barbed wire."

I had to tell her that that drawing had been stolen. "Ambiguity is the essence of human existence and everything we live or think or see always has several meanings"(Dissanayake, (1988)..

Notes :

CSEA considers that an exception to the "no competitions" rule can be applied to the last level of high school when a child becomes an adult. Since, for those who choose to pursue careers in the visual arts this is the jumping off point before professional training, competitions yhat acknowledge the readiness of young persons to enter the world of adult art are encouraged.

It is significant that each of the three pieces of stolen art work was startling in appearance although they came from different countries: a pencil drawing of soldiers on crumpled, scribbler paper from a Palestinian refugee camp; a lavish, highly decorative painting of a dancer from India; a watercolour representation of young Africans handling syringes from Kenya.

Dissanayake, Ellen (1988). What is art for? University of Washington Press, p. 74-106.

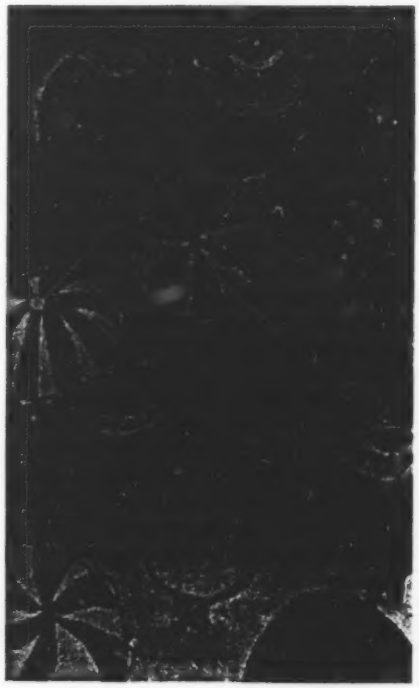
Children's Art Exhibitions and Exchanges: Assessing the Impact

Barbara Piscatelli, Queensland, Australia

InSea

Over the past few years, I have been working with colleagues in Vietnam and China on art exchanges between children under eight years old in our respective countries. The projects have been very well accepted in these communities and have sparked a lot of interest from many perspectives. There were a large number of visitors to exhibitions from each of these exchange projects, many inspired by children's art works, making comments that lead me to believe the exhibitions are much more than a show of 'pretty pictures'; they are a chance to provoke conversations about children and their art education. In this article, I will reveal some lessons we learned during our exchanges and discuss how we organized the projects and evaluated their impact on various audiences.

From 1992 to 1997, project teams in three countries completed two children's art exchanges and displayed more than 400 drawings and paintings, by young Vietnamese, Chinese, and Australian children, 12 months to eight years old, in numerous exhibitions. The first of the two international projects, The Australia-Vietnam Children's Art Exhibition, was held in 1993 and involved two major children's art exhibitions. The exhibition program, entitled Our World, described exhibitions of Australian children's art held at the Hanoi Fine Arts Museum and Vietnamese children's art at the Brisbane City Hall Art Gallery and Museum. A six month tour of both Vietnamese and Australian children's work also was taken throughout regional Queensland by the Queensland Arts Council. These works were viewed by people in remote, isolated parts of rural Australia. In addition, the Vietnamese children's component of the exchange was invited to the University of Vermont, in the U.S., and to the University of Montreal, in Canada. These exhibitions attracted widespread community interest and considerable media attention, with more than 25,000 visitors.



In 1995-1996, a similar project was undertaken with Chinese children from Hubei province exchanging with Australian children from Queensland. This Australian-China Children's Art Exchange project involved three major exhibitions and a regional tour of children's art which attracted more than 75,000 visitors in museums, galleries, and other local centres. The Chinese children's works are currently on tour in regional Australia, sponsored by the Queensland Arts Council, and will be seen in many towns and cities. In conjunction with these exhibitions, a series of public lectures and scholarly seminars were held in both China and Australia to discuss the children's art and priorities in early childhood education.

Widespread public interest in these children's exchanges led to many questions; from professionals and the general public,

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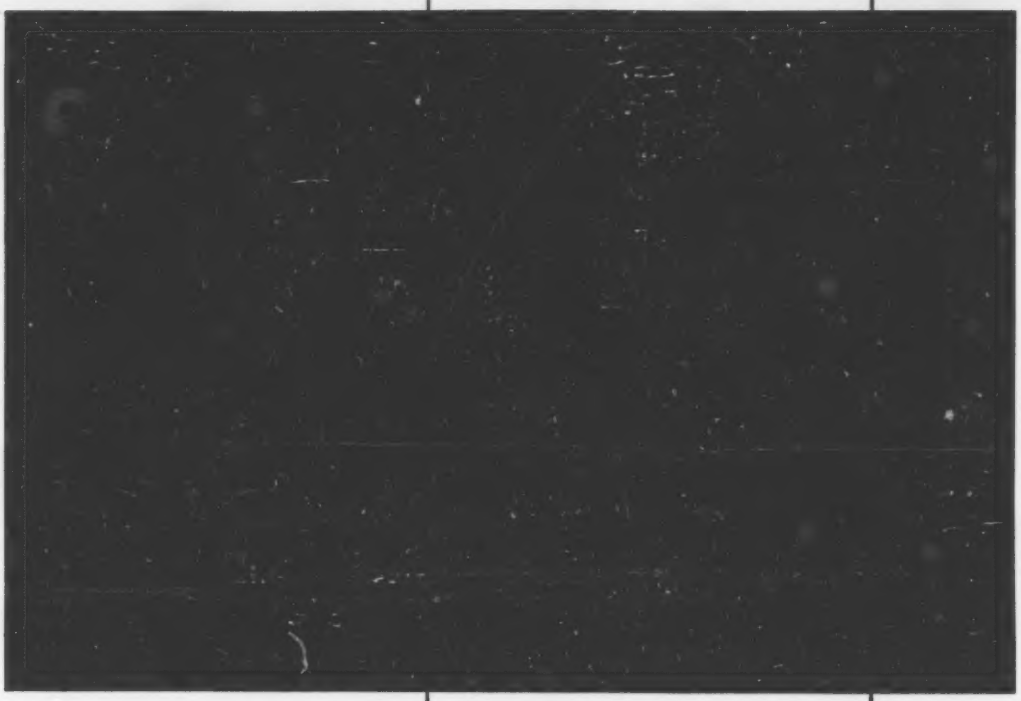
about distinctive styles and technical differences in the art education of these three countries. When we first exhibited Australian children's works in Hanoi, for example, visitor's reactions surprised us. Many artists and art educators found a fresh and innocent style in the works shown which they said was often missing in Vietnamese children's art education. They made recommendations for art teachers to include a more creative and free environment for Vietnamese students (Cao San in Visitor Book, 1993). When we exhibited Vietnamese children's art in Australia, the public was astonished at the technical skills of the children and asked how many children learned how to make such detailed and well-composed pictures. This question led us to find out more about art education in Vietnam and to learn about the emphasis on art education in the preparation of kindergarten teachers.

Similar kinds of questions were raised both by children and adults when they viewed the exchange of Chinese and Australian works in Together Under One Sun. In this project, the Australian exhibit included an abstract painting by a 12 month old girl as one of 100 art works. There were Chinese visitors who questioned why this non-representational work, by a first time painter. was displayed. Such questions led to opportunities for discussing different ways of viewing children's art work and for raising questions about what is best for children's art education.

Answering such questions is a complex task and it has been interesting to address specific questions that arise in different situations. Parents and teachers seem particularly interested in learning more about how people in other countries organize and implement art education for young children. They show considerable interest in national curriculum guidelines from China and Vietnam, especially in relation to the goals and time allocations for arts instruction. It is interesting to most adults that teachers in both China and Vietnam currently undertake courses in the arts as part of their early childhood training and are expected to teach art as a staple part of the kindergarten curriculum. In both China and Vietnam, society values the arts and places importance on cultivation of the arts in contemporary society. In many kindergartens, artists work in collaboration with teachers in implementation of a systematic and sequenced program in art for young students. These factors directly effect the ways social and educational decisions are made about children and the arts. Discussing such matters with Australian, American, and Canadian parents helped inform them about how children are educated for technical excellence and aesthetic awareness from an early age in China and Vietnam.

A very different kind of system is



evident in Australia. It is not my intention to compare countries in relation to what constitutes 'good' art education. I simply want to indicate that each country has its own set of assumptions and beliefs that affect the ways early childhood education is conducted. Proposed new Australian curriculum guidelines in art have yet to be fully implemented and teachers in early childhood education develop their own programs for students, based on their own professional views and practical knowledge of the arts. Most early childhood teachers in Australia do not have access to art specialists or artists-in-residence. As a result, they deliver the program themselves or with the help of parents or university student volunteers.

Most Australian children draw and paint as a regular part of their daily lives during preschool and kindergarten years. Their teachers let them discover and explore ideas with varying degrees of support or interaction. This children's work is relatively untutored and reflects a strong emphasis on learner-centered problem solving, rather than technical skills. It was not a big surprise to see the reactions of these children when they looked at art made by same age children from China and Vietnam. Among many thousands who viewed the Chinese and Vietnamese children's art over the past few years, we have heard children, parents, and teachers discuss their initial astonishment at the brilliance and technical skills at these exhibitions. After their initial shock, they often became intrigued with figuring out how Chinese or Vietnamese children solved problems and composed such interesting pictures. Once informed about how Chinese and Vietnamese teachers developed their early childhood curricula for art education, many adults expressed interest in acquiring more technical information so they could more competently help children represent their ideas in graphic forms.

These children's art exchange programs were established initially as small scale efforts to promote cultural diplomacy with children as ambassadors who helped others see their worlds through drawing, painting, collage, and printmaking. This objective was met with great success as the exhibitions attracted strong financial support from governments , universities, community organizations, professional associations, and businesses. Many thousands of children in these three countries have participated in this project and over 400 have had their work exhibited in museums, galleries, and public spaces around the world. Children and their art have been feted by government officials and other public figures at openings and receptions in Australia, China, and Vietnam.

These projects also helped meet a second objective, to foster inter-cultural dialogue about children and their art. What began as a casual conversation became a project that involved thousands of people in several countries trying to determine what is best for children's early art education. We have begun a new phase in our search for answers to this question and are looking forward to new information about today's art programs for young children in these three countries. We believe this next step will help us learn more about how children's art education is organized, implemented, conducted, and evaluated.

These children's art exchanges have been good opportunities for universities to work more closely with communities in three countries to foster public awareness of children and their art. This kind of collaboration, begun as a community service project to foster intercultural understanding, has transformed itself into a research project with significant questions for all who share in InSEA goals to improve conditions for encouragement of self-expression and creative thought in art education for all children (InSEA Commission Report, 1960). By taking the next step of examining the contexts of art education in Australia, China, and Vietnam, we hope to learn much more about how different nations educate their young

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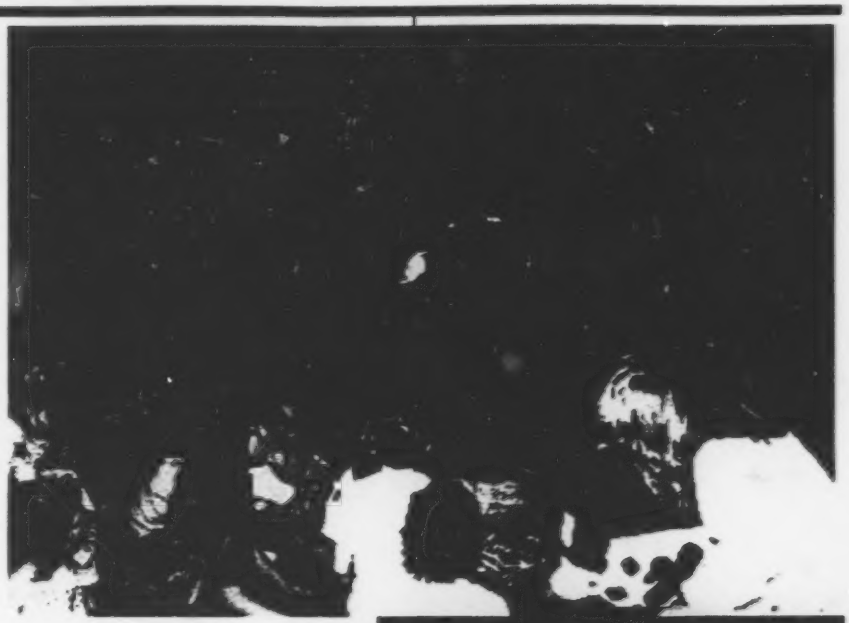
InSEA

Art Exhibits by Children for Chidren: The Children's Art Gallery

Robert Sabol, Lafayette, Indiana, USA

for aesthetic, cultural, and social awareness. I hope there are many others in InSEA, and other organizations, who are doing similar work. I hope to hear from you so we can expand our conversation about children and their art.



Most people think of children's art exhibitions as exhibits about children's art, but exhibits created by children for children present new opportunities for learnings about art that are unique and challenging. Generally, exhibits of children's art work are created by teachers or gallery curators who make all critical decisions about the content and display of the exhibits. Often these exhibits represent adult's perspectives and interpretations of what they believe is of importance and interest to children. Adults determine the educational goals and objectives of such exhibits and identify works that help meet those objectives.

In an experimental art program, called The Children's Art Gallery, children were empowered to produce art exhibits of interest to children and to make the critical decisions about these exhibits. In 1982, I was an elementary teacher for the Crawfordsville Community School Corporation, in Indiana, USA, where I wrote—and received—a grant for gifted/talented visual arts education from the Indiana Department of Education. The grant money was used to convert a vacant classroom into an

art gallery and produce exhibits for the gallery.

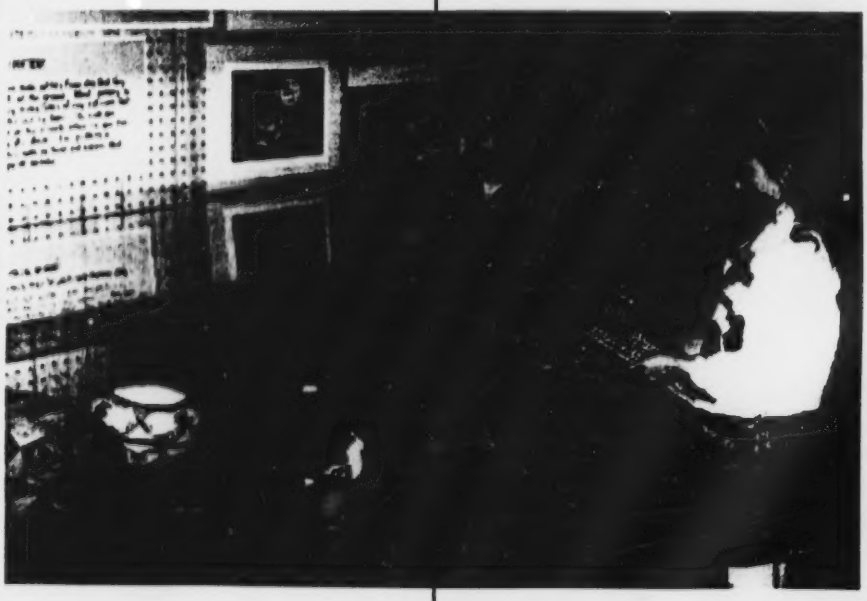
Crawfordsville, a small, rural community, did not have an art gallery or art museum where children could interact with works of art. My concept for the gallery was to provide elementary school students with first-hand experiences with a wide variety of types of art created by children, and by professional artists, and to enable them to learn about art from various periods of history and cultures. As creation of the gallery began, my students and I discussed design of the gallery and related construction problems. A local lumber yard owner volunteered suggestions for us to consider as we made our decisions. With ideas in mind, teams of fifth and sixth grade students, under supervision of parents and me, constructed moveable display walls, pedestals, display cases, and benches for sitting. My students learned to use power tools and to do mathematical calculations necessary for construction.

A steering committee composed of 15 third, fourth, fifth, and sixth grade students from our academically gifted and visual arts gifted education programs was created to coordinate gallery exhibits. The committee created lists of exhibit topics and themes of interest to them and wrote letters to artists, museums, and organizations requesting materials for exhibits. They also wrote exhibit announcements that were sent to classroom teachers and administrators, press releases for the local newspaper, and designed school district publicity campaigns for each exhibit.

Educational content of exhibits was critical and stressed. To introduce exhibits, catalogues and programs with pertinent information were written by members of the committee. Visitors to the exhibits received these materials and teachers and students were asked to read them while at the gallery. Video-tape introductions for each exhibition were created and shown to visitors. These videos contained interviews with artists, explanations of media, techniques, and processes; historical and cultural information, and brief presentations of selected works in each exhibition.

To expand learning experiences further, the Steering Committee created resource materials that could be used by classroom

teachers after their visit to the gallery. Questionnaires about vocabulary, artists, media, and other exhibit content; worksheets with crossword puzzles, word searches, matching games, and word shape puzzles; interdisciplinary activities related to mathematics, science, social studies, language arts music, and art; and bibliographies for further student research were included. Different versions of such materials were created to match the educational needs and abilities of kindergarten through sixth grade students.



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I-routinely did follow-up lessons about exhibit content after classes visited the gallery,

Installation of exhibits was done by The Display Committee. Twenty students, from fourth through sixth grades, were responsible for unpacking. hanging, arranging, labeling, and displaying every exhibition. Many exhibits required construction of special cases or other means of display. Other exhibits were enhanced by creating display environments. One exhibit, for example, had an African village created in the gallery that included jungle-like landscaping with free-standing trees, plants, grasses, flowers, and rocks, a full-sized hut made of grass mats, and maps of Africa showing countries where pieces on exhibition came from.

These environments became an important aesthetic part of each exhibit and provided atmosphere that contributed to display of the art works. The Display Committee also created hands-on activities for each exhibit. Because students were not permitted to touch any of the art works on display, their natural curiosity and interest in touching materials had to be considered. A portion of each exhibit contained 'touchable' objects. These frequently included musical instruments, books, artist's materials, costumes, jewelry, toys, or other objects related to themes of each exhibits.

A third group of students played an important role in operation of The Children's Art Gallery. This group of 15 students was responsible for opening and closing the gallery each day. They greeted visitors, introduced exhibits, operated video and audio tape systems, provided programs and exhibit catalogues to visitors, gave teachers packets of educational resources, kept attendance figures, demonstrated processes used by artists, monitored student behaviors, and cleaned the gallery after each group of visitors left. This group of students provided a public image for the gallery. Public speaking ability was a critical characteristic for these students. Above average academic performance was necessary as well, because docents were required to leave their classrooms when they were working in the gallery.

A Permanent Collection Committee was created to act as conservators of the gallery. A work of art from nearly every exhibit was donated or purchased for the permanent collection. Professional artists and art collectors provided works of art for the collection. These were displayed on a rotating basis at each of the elementary schools in the district. Each spring, all third through sixth grade students in the district were invited to submit original works of art for display in a Student Art Exhibit. The Permanent Collection Committee acted as judges for these exhibits. Although prizes were not awarded, the committee selected 12 students works that were purchased for permanent collection.

Selected works were matted and framed by the committee after each exhibit. Committee members cut moldings and assembled frames. After pieces were added to the collection, information about each art work was stored on a computer data base for future reference. Works in the collection were maintained and conservation techniques were utilized for preservation and storage. This permanent collection was displayed in elementary schools, the public library, and at a local history museum. A total of 120 student's works were selected.

The Children's Art Gallery existed from 1982 until 1995. During that time, 39 exhibits were held that attracted over 64,000 visitors. As the reputation of the gallery spread, parents, businesses, and people from the community became involved with the program. Openings, receptions, and evening and weekend viewing hours were created to help visitors see the exhibits. Track lighting and electronic security systems were donated and local businesses supplied materials and space for exhibit publicity. Exhibits came from a variety of sources that reflected children's interests.

Art works were provided by professional artists, local art collectors, the Indianapolis Museum of Art, Indianapolis Children's Museum, Indiana State Museum, National Aeronautics and Space Administration in Houston, Texas, Children's Museum of Art in Yeravan, Armenia, Walt Disney Company, Joetsu Art Education Association in Joetsu, Japan, and by over 3,500 elementary school students.

The Children's Art Gallery was a successful art education program that allowed students in a small, rural community to interact with, and experience, a wide variety of art forms from a number of historical periods and content. It provided student artists opportunities to display their works, gain recognition for their achievements, experience producing art exhibits, and care for collected art works.

NATIONAL EXHIBITION OF ART AND DESIGN IN SCHOOLS

Stuart Macdonald, Glascow, Scotland

The History of Children's Art Exhibits

Nationally organised exhibitions of children's art have a long tradition in Britain. Exhibits of children's art commonly crossed the Atlantic as part of the effort towards post-war renewal and were followed by a series promoted by commercial sponsors Kellog then Cadbury. That tradition has fallen off in recent years. Curriculum changes and new assessments, in other words the almost universal trend towards accountability driven "national" curricula, have all had their effect. Where exhibitions have been put together they have tended to be organised on pragmatic, as opposed to philosophical grounds, for example, to demonstrate levels of attainment or to illuminate programmes of study prerequisite in the English/Welsh Orders for Art. In one sense a liberal tradition of exhibition making, arising from a post-war desire to promote child-centred creativity, has been replaced with a market-led model characterised by a didactic exhibition design focused ostensibly on raising professional standards. This latest tendency is primarily reactive, intended to reinforce the status quo, and ultimately does little to obviate the orthodoxy perceived in national prescriptions. Suffice it to say, this same development has led to the need to reinstate the concept of a national exhibition which straddles the various systems operating in Britain, which is proactive in nature, and campaigns for the subject on a wide developmental front.

Planning the exhbition

The exhibition Art@ed.uk will open at the InSEA European Congress in the Glasgow School of Art in July 1997. This exhibition, supported by Binney and Smith(Europe) Ltd., will be the first for many years to promote what is seen as central issues in art and design education, over-riding the colloquial debate about national curricula. It is not intended to replace those exhibitions which are concentrated on the professional staff development issues inherent in implementing the national curricula in England, Wales and Northern Ireland or the National Guidelines 5-14 in Scotland; these have their rightful place. Neither is it the intention to provide a platform for the achievements of children as artists or designers.

By using its UK wide network NSEAD will gather together a wide variety of art, craft and design work from primary and secondary schools. This work will then be mounted for display using a hi-tec mobile exhibition system. More importantly it will form the agenda for an issues based exhibition that will argue for the subject on the basis of forward looking practice that exemplifies for the next decade what a entitlement in learning in and through art and design might be.

The Role and Scope of the Exhibition

The exhbition is intended to make a concise statement about the value of art and design. By juxtaposing text with selective examples of work Art@ed.uk will explore 10 issues: 1. integrating the practical and the critical in art and design education, 2. examining the links between art, craft and design, 3. the range of art and design education, 4. different approaches to teaching and learning, 5. materials, media, skills, processes, 6. the centrality of drawing, 7. critical studies, 8. contextualising art and design, 9. cross-curricular, cross-arts, and 10. art and Design inside and outside school.

These issues will then form the sections under which the exhibition will be organised. For example, " The range of art and design education" will seek to show how photography, media studies, or architecture can expand the subject's content; examples will be used from across the UK drawn from different age groups. Similarly, "Different Approaches" will attempt to demonstrate how using information technology or taking an issues-based theme can combat the prevalence of "school art".

The exhibition is intended to engage with the profession and in that sense will, hopefully, fulfil a staff development function by posing a number of questions1; questions for which Art@ed.uk will provide some illumination:

1. How should we define art, craft and design as a school subject? 2. Why is art, craft and design important in general education? 3. What rationale/s should we offer for its inclusion in the curriculum? 4. How important is making and should the emphasis on studio practice be the same at all key stages? 5. How central to art, craft and design education is the concept of cultural heritage and its transmission? 6. Where does art, craft and design fit in - especially the international gallery scene? 7. Where should the mainstream of visual education be located today? 8. Do we need a national curriculum for art? 9. How do we avoid orthodoxy and the eventual atrophy of the subject? 10. Why do we need research?

The Exhibition as a Tool

After its inauguration in Glasgow at Our Futures by Design, InSEA 1997(where Art@ed.uk will be one of a number of exhibitions intended to promote discussion about the future of the subject) it is expected to open in the Palace of Westminster, home of the british Parliament, where it may be obviously used to support the advocacy role of NSEAD and Binney and Smith. Thereafter it will to be available for exhibition anywhere in the UK or, indeed abroad, to help stimulate debate.

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PAST PRESIDENT'S REPORT 1993-1996

John Steers, InSEA past President

Following my election as president of the Society, an informal meeting of the new World Council took place at the 1993 World Congress in Montreal. At this meeting recommendations were made about membership of the affiliations, editorial and research boards, and about the possibility of coopting two or three members to achieve more even representation worldwide on council.

In September 1993, I represented InSEA at the World Congress on Creativity held in Madrid, Spain, and shortly after I travelled to Brazil at the invitation of my predecessor, Ana Mae Barbosa, to teach for a brief spell at the University of Sao Paulo. In November 1993, I was invited to a seminar in Washington, DC, to review draft standards for the arts in the USA.

A meeting of the Executive Committee took place in Baltimore, USA, in April 1994, in conjunction with the NAEA convention. At this meeting, arrangements were confirmed, following the appointment of Diederik Schönau and Peter Hermans as joint treasurers/secretaries, to transfer the treasury and membership records from Canada to CITO in Arnhem, The Netherlands. This move, after some initial problems, seems to have settled down and is working satisfactorily. The main business of this meeting was to devise an action plan for work of the Executive Committee for the following years.

The new World Council convened at the highly successful European Regional Congress held in Lisbon, Portugal, in July 1994. Business included approval of a new membership 'flyer' developed by Peter Hermans and subsequently published in four languages. A new version of the Society's logotype was approved and guidelines established for its use as part of the InSEA corporate identity. A decision was taken to formally register the Society in The Netherlands - a formality needed to enable bank accounts to be opened in the InSEA name.

It was agreed that honorary life membership of the Society should be awarded to Bill Barrett (New Zealand), a founder member of InSEA who attended the 1951 UNESCO seminar in Bristol.

Kit Grauer, vice-president and editor of InSEA News, announced plans for a series of themed issues of the newsletter. These were published and quality of the newsletter has been widely welcomed by members. We regret that more articles cannot be published or translated into languages other than English. The difficulty is simply one of finance - translations are very costly and InSEA does not have the money. One compromise may be to publish papers in their language of origin with an English synopsis, but few such articles have been forthcoming.

Next, the Executive Committee met in Vancouver, Canada, in February 1994, by courtesy of the British Columbia Art Teachers' Association; a meeting made memorable by snowfalls that accompanied our arrival in BC. Further discussion took place about an intractable issue for InSEA - membership rates and the difficulties members and potential members in various parts of the world have in paying them. To date, no satisfactory resolution has been found for this problem, although a partial solution is continuation of sponsored memberships. More positively, it was noted that Jane Rhoades Hudak had commenced work on organising the Society's archive at the National Arts Education Archive: Bretton Hall, England. Ben Schasfoort has agreed to prepare his personal collection of a set of photographs of InSEA events stretching back many years for inclusion in the InSEA archive.

Kit Grauer presented a report of the SEAPAC Regional Congress held in The Philippines in November 1994. Subsequently, organisers published a full report of this event which confirmed Grauer's view that this was a particularly well-run and lively event. I reported that I had represented InSEA at an international symposium held at Szentendre, Hungary, where I had the opportunity to speak to Hungarian art educators about their national organisation recoining the Society as an affiliate. I also undertook a revised version of the Society's constitution and rules, initially for consideration by the World Council and, with their approval, to be presented in turn to the General Assembly in Lille.

On October 4, 1994, it was my sad duty to represent InSEA at the funeral of Eleanor Hipwell, a former World President of InSEA who had made an important contribution to the life and work of the Society in

the 1960s and 70s.

The World Council met in Houston, Texas, in April 1995, by courtesy of the NAEA. In addition to routine business, Doug Boughton, chair of the Research Board, presented a draft document, subsequently approved by the Council, outlining the objectives of the Board. He announced also the imminent publication by Teachers' College Press, New York, of the proceedings of the international conference (sponsored by the Getty Foundation) on assessment an evaluation in the arts held in 1991 in Bosschenhoofd, The Netherlands (This substantial text, jointly edited by Elliot Eisner, Johan Ligtvoet, and Doug Boughton appeared in early 1996). Doug Boughton presented further plans for a book which he proposed to co-edit with Rachel Mason on international approaches to multicultural issues in art education. This work is proceeding well and has attracted some funding from UNESCO.

At the Houston meeting, it was reported that a 'paving' event had taken place in Taipei, Taiwan, in December 1994, in preparation for the forthcoming Asian Regional Congress planned to take place in Taichung. Approval was given for the NSEAD (UK) to organise the next European Regional Congress at the Glasgow School of Art, Scotland, in July 1997.

In September 1995, I attended a seminar of the Czech Committee of InSEA held in Prague under the auspices of Charles University. Again the issue of a membership subscription was raised and, although I could not suggest a solution at the time, the recent decision to make the currencies of some former Eastern Bloc countries convertible should ease the situation.

The Asian Regional Congress held in Taichung in November 1995 was, by any standards, an outstandingly interesting and beautifully organised event - varied presentations, fine exhibitions, a comfortable venue, splendid receptions and a fascinating programme of visits. The congress also hosted a meeting of the Executive Committee at which, with great sadness the untimely deaths were recorded of two world councillors, Duane Hagen (USA) and Norman Tornini (Argentina).

At this meeting, the application of the Hungarian Art Teachers' Association for affiliation was approved. It was noted that a membership directory prepared by the joint secretaries had been mailed to all paid members. Reports were received of various congresses still at the planning stage and a proposal was received from the Australian Institute for Art Education to host the 1999 World Congress in Brisbane. This presentation was greeted enthusiastically by the Executive Committee and it was agreed that formal approval would be sought at the next meeting of the World Council. Ana Mae Barbosa, as chair of the elections committee, reported arrangements for the election of the 1996-1999 World Council.

1996 has proven to be a difficult year to date. First, despite the best efforts of everyone concerned, there were unacceptable postal delays that resulted in some members receiving their ballot papers very late. To allow for vagaries of worldwide mail service, the closing date for receiving completed ballot papers was extended and, so far as I can tell, very few members were disadvantaged. The very small number of votes received well after the closing date would not have changed the results of the election. The lesson to be learned is that an even more extended timetable must be allowed for elections in future.

The Executive Committee reviewed these problems and the forthcoming World Congress at a meeting in March 1996 in San Francisco. In addition to much routine business, a report was received from vice-president Maryl Fletcher de Jong on progress of the 1996 Sir Herbert Read award and a decision was made to institute a new award in memory of InSEA founder member, the late Mahmoud El Bassiouny (Egypt).

Regular planning meetings for the World Congress in Lille were held throughout 1995-96. However, there were indications that problems were arising with finances which were heavily dependent on subsidies from the French government, the region, and the City of Lille. With great reluctance, the conclusion was reached that there was no choice but to cancel the congress. This was a great disappointment to all concerned. Postal services worldwide let us down. In anticipation of cancellation, the Secretaries had prepared mailing labels, I wrote a letter the same day the decision was taken and this was sent by air mail to all members. We could not have done more. Even so, in some parts of the world these letters were not delivered for more than two months!

Yet another meeting of the Executive Committee was held in Bristol, UK, in July 1996 to resolve a number of issues in aftermath of the Lille cancellation. One consequence will be that the 1996 Sir Herbert Read award will be made to the recipient, InSEA past-president Elliot Eisner, at Glasgow next year and the recipient of the Mahmoud El Bassiouny award will also be announced at that time. It was agreed that, following consultation with members on the new constitution and rules through the pages of InSEA News, formal approval might take place in Glasgow when the new World Council meets for the first time.

Looking to the future, the Society, despite the disappointment of Lille, seems to be in good shape. Our finances, although limited, are stable. Recently, liaison with UNESCO has been much improved, thanks to the efforts of Teresa Wagner at UNESCO and the InSEA liaison officer, Marie-Nöel Thirion. Plans are proceeding well for the European Regional Congress in Glasgow and for the next World Congress in Brisbane. Don Soucy of the University of New Brunswick is establishing an InSEA web page on the Internet and plans are in hand, in association with the International Baccalaureate, to launch a perpetual international exhibition of student art and design work, also on the Internet.

Finally, on a personal note, I wish to say that it has been a very great privilege to serve as president of InSEA. I have met nothing but kindness and great professional fellowship wherever I have travelled, Through regular contacts with members by phone, fax, E-mail and the postal services, I have found this a very enriching experience and am most grateful for your warm support and encouragement. I look forward to serving for a further three years on the Executive Committee as immediate past-president. I wish the incoming president, Dr Kit Grauer, and all the members of the World Council, a harmonious and very constructive term of office.

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Our Futures by Design

InSEA European Congress,
Glasgow School of Art
Stuart MacDonald, Glascow,
Scotland

As part of the InSEA European Congress, **Our Futures By Design**, a large-scale participative project involving artists, designers, architects, students, teachers, and the wider community, will be held at Tramway. This former industrial site is one the city's foremost performance and exhibition spaces. The event is intended to raise awareness of the potential for interactions between individuals and groups and the urban environment in the context of the creativity of the city. Moreover, it presents opportunities to share experiences with the international audience attending the InSEA Congress.

Tramway offers a high profile public venue where projects, initiated earlier in schools, colleges, and the community will come together, forming the focal point of InSEA '97. It also affords a platform for education programmes and paves the way by piloting a number of innovative projects.

This event aims to heighten public sensitivity towards collaboration of artists, designers, architects, and the community in suggesting and making improvements, modifications, or interpretations based on urban experience. Specifically it seeks to internationalise a major paving event in concert with InSEA and to record, document, and package the project for future curriculum and community use. Several strands will be addressed - the curriculum needs of schools, community development, and professional concerns, all within the context of urban environments with the spectacular setting of Tramway as a backdrop.

TRAMWAY - THE PROGRAMME

GSA Artist/Designer In Residence Scheme

"I can't paint, miss" is an exhibition of work produced from a project in which students from all disciplines at Glasgow School of Art elected to take part in a ten day residency within a school or community group. This year over 70 students were placed in 47 schools and centres. Such a large project allows for a vast diversity of content. This year there was an emphasis on special needs education and design projects. For the weekend event, there will be a selection of projects from this show, initially displayed at Scotland Street School Museum of Education during June 1997. Students will also be available to talk about their projects and hold workshops.

Tramway Artists: Jackie Donachie and Ross Sinclair

Two leading figures within Glasgows' contemporary art community will be exhibiting installations especially for the InSEA event. Both artists are graduates of the Environmental Art Department at Glasgow School of Art. This course originated from the monumental tradition of public art that has been a major influence behind the avant garde art scene in Glasgow. It has developed a style of ambitious artworks, reflecting the transient nature of the places where the work is being made. Glasgow has made great leaps in re-imagining and re-inventing its post -industrial self, through art, design, and architecture.

Jackie Donachie will be creating a new piece of work for the show under the working title of " Sound Effects". It will be a sound installation within the Project Room. Atmosphere will be established by minimal means, part of a wall will be painted in a vibrant colour and a series of speakers and other audio equipment will be arranged throughout the space. The aural content will begin with conversations at dinner parties in New York, where Jackie recently completed an MFA. Differing accents create situations in which words are misunderstood phonetically. These exchanges will be layered with music, miscellaneous sounds, and more discussion.

Ross Sinclair will be developing his sculptural practice which has been explored in exhibitions all over Europe. The piece for Tramway is called 'The Portable Studio Real Life.' Sinclair believes in the responsibility of individuals in cultural change, all the more so in the face of MTV which, through globalisation, has stripped rock and roll of its transformative power. In Tramway's Sound Lobby, he will build a three sided wooden stage-set in and create a habitat decorated with T-shirts covered in slogans addressing issues within the context of his lived experience as a Scottish male artist . There also will be two TV's playing what look like home-made music videos, featuring Sinclair singing in the Scottish landscape. He will perforthroughout the day playing music and painting T-shirts. As in his videos, he will always stand with his back to the audience, to simulate the voyeur-

ism of the public in this intensely private, vulnerable, and invidual process of creation

Mark Dawes - Strathclyde University Collaboration

Mark Dawes, aided by four students from the BA Community Arts Course at Strathclyde University, has worked on an architecture and design project in collaboration with two Primary and one Secondary school. The projects looked at organic forms in architecture and street furniture. It allowed student teachers to address both curricular and non-curricular concerns relevant to the 10-14 age group. In practical terms, they explored a wide diversity of materials and underwent collating and presenting results of these workshops for exhibition at Tramway. They were then given opportunities to take these experiences and develop them into a teachers' packet.

Schoolchildren were able to develop important aspects of both prime (space, scale, proportion, shape, form, appreciation, and design) and secondary (use of found or recycled materials, 3D emphasis, and applications of design) curricular concerns. The expansive nature of this activity nurtured visual awareness and interest in wider non-curricular aspects, such as architecture and design. The richness of this project was through proposing solutions in designs and maquettes. Children were able to take this new knowledge to tangible conclusions, given added status by being exhibited.

The artist wanted to work specifically with the rich resources of visual reference and space that Tramway offers. The installation consists of three architectural models produced by each school, and over 60 designs and maquettes. These individual pieces will be placed along sections of the floor and up the sides of the wall illuminated by spotlights, slides, and a video projector depicting the process of the project.

Iseult Timmerman - Drumchapel High School

Iseult will be showing a piece of work made with the Art Club at Drumchapel High School. Children were loaned a camera and roll of film and asked to photograph their front doors, a view from their bedroom window, and anything else. Purpose of this project was to introduce children to photography and make an unselfconscious multiple portrait of Drumchapel from the experiences of a particular age group. From these observations and beginnings, it is hoped to build a bigger project.

Nine window sized photographs will be centrally displayed in a grid. Four views from bedroom windows will be printed in colour and mounted on perspex. The remaining five views will be printed in black and white and mounted on muslin.

Deborah John and Tracy McConnel-Wood - Two sides to Darnley

This exhibition resulted from a three month collaboration between architectural glass designer, Deborah John, and artist, Tracy McConnel-Wood. Their joint residency took place in Darnley, an area currently undergoing radical transformation. The artists liaised with the people of Darnley, listened to their hopes for the future, whilst exploring and acknowledging the past. The artists shared their skills and brought a new vision as outsiders, helping to re-imagine the area. The display is a product of collaboration between artists, and the artists and community of Darnley. This exchange is presented as a range of possibilities articulated through ideas, drawings, photo works, and glass.

Dagfinn Asknes - Environmental Design Masterclass

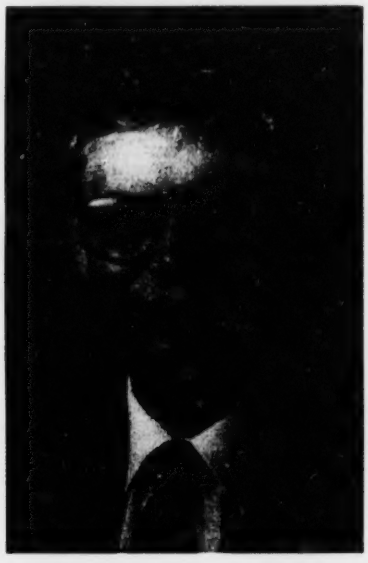
On Sunday, 13th July, Dagfinn Asknes, a product designer, will conduct a Masterclass with a group of 20 local children in their early teens. The class will consist of a lecture introducing product design followed by a five hour construction project in which the children will work in teams to produce a collective product . The theme for this class will relate to a teenager's bedroom.

Julie Brooke - The Golfhill Mural Project

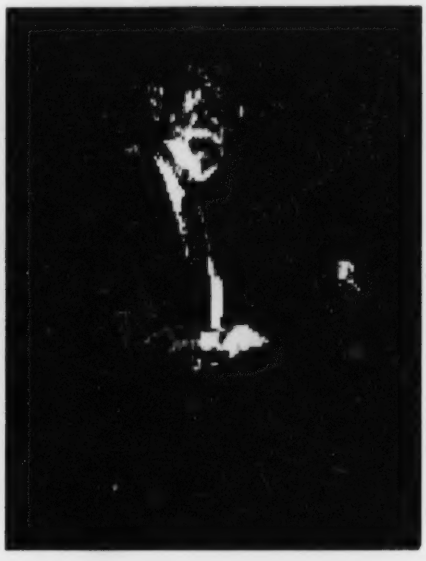
Julie Brooke spent a year working in Golfhill Primary in Denniston in 1993. A great deal of work was produced, the most spectacular of which was a gigantic mural of Glasgow . The Tramway exhibition affords the space to view this work in an appropriate spatial context. A video of the residency will be also screened.

Jude Richardson - Windlaw Primary School Landmark Project

Jude Richardson, a landscape architect, has been working for three months on a pilot scheme in which Children of Windlaw Primary School were taken through a process in which they were encouraged to look at and question factors that create a landscape. They then explored how these factors are composed positively or negatively within their immediate environment and how local bodies endeavour to promote and enhance particular sets of social and spatial circumstances in their community. They looked at the area between the school, Glasgow Cathedral, and Norman Foster's extension to the Scottish Exhbition and Conference Centre. Visitors to Tramway will be able walk up and trace in miniature their journey from the centre of the city to Castlemilk and back. This wedge will be populated by models of significant buildings and domestic housing created by the children. A giant camera constructed by Jude and the children will also be exhibited.



Dr. Larry Kantner, Professor of Art and Art Education, Colleges of Arts and Sciences and Education, and Director of Graduate Studies for the Department of Curriculum and Instruction, at the University of Missouri, was one of this year's ten recipients of a W.T. Kemper Fellowsuip. The Kemper Fellowships, which include a $10,000 award, was established by the Kemper Foundation and is used to recognize excellence in teaching. Dr. Kantner received his doctorate from The Pennsylvania State University in 1967. He teaches both undergraduate and graduate art education majors. Dr. Kantner has served as the Honorary World Secretary, an InSEA World Councilor, and as editor of **InSEA News**.



During a luncheon at the InSEA Congress, in New Oleans, the USSEA announced two Ziegfeld Award winners. Gilbert Clark (national) and Dr. Ann Cheng-Shiang Kuo (international) were honored for exemplary service to their respective audiences.

Call for Papers

Keisuke Ohtsuba, from the committee of the InSEA, Asian Regional Congress in Tokyo, Japan, has announced a call for papers for that Congress. All members are invited to submit papers of interest to that world region.

Agenda: InSEA General Assembly
European Regional Congress, July 1997

- Introduction of the current World Council and Executives
- President's report
- Past President's report
- Presentation and announcement of:
  Sir Herbert Read Award
  Mahmoud El-Bassiounny Awards
  Recognition of InSEA founding and honorary members
- Ratification of proposed InSEA Constitutional changes
- Resolutions
- Announcement of future InSEA Conferences
- Asian Regional Congress , Tokyo, Japan, 1998.
- World Congress, Brisbane, Australia, 1999.

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